



esprit orchestra

alex pauk music director
and conductor

friday may 1
Demon

RYAN SCOTT percussion
ERICA GOODMAN harp
THE NATHANIEL DETT CHORALE
DOUG SCHMIDT bandoneon

Jane Mallett Theatre,
St. Lawrence Centre for the Arts

esprit orchestra

2009-10 season dates

www.espritorchestra.com

Sunday, November 15.09

Friday, January 29.10

Thursday, March 25.10

Sunday, May 16.10



Subscribe today and save the dates!

Contact the Box Office at 416.366.7723 or 1.800.708.6754

Subscriptions: adult - \$120; senior - \$80; student - \$45

Location & time for all esprit orchestra concerts: 8 pm concert / 7:15 pm pre-concert talk
Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E., Toronto, ON

Programming highlights: Krzysztof Penderecki, guest composer; premieres
by Douglas Schmidt, Omar Daniel, Brian Current, Wolf Edwards.

Visit our website in summer for more details.

Esprit programming is subject to change without notice



esprit orchestra

Alex Pauk, Music Director & Conductor

Friday May 1st, 2009

Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 pm – CONCERT

GUEST ARTISTS

The Nathaniel Dett Chorale

Douglas Schmidt, bandoneon

Erica Goodman, harp

Ryan Scott, percussion

PROGRAMME

Gott Lebet Noch (2008)*

Concerto for harp and orchestra

Chris Paul Harman

Discouraged Passion (2009)*

Douglas Schmidt

INTERMISSION

Saidôki (1992)

Maki Ishii

* Esprit Orchestra commission and world premiere



Tonight's concert is being recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard evenings from 10 pm – 1am, with hosts Laurie Brown & Pat Carrabr ;

CBC Radio 2 is at 94.1 FM in Toronto. Visit CBC Radio's Concert on Demand web page where you can hear previously recorded Esprit concerts.

ESPRIT ORCHESTRA – FRIDAY MAY 1ST, 2009

Alex Pauk – Music Director & Conductor

Flute

Christine Little
Maria Pelletier
Shelley Brown

Oboe

Lesley Young
Karen Rotenberg
Hazel Nevin Newton

Clarinet

Max Christie
(also Contrabass Clarinet)
Greg James
Richard Thomson
(also Bass Clarinet)

Bassoon

Gerald Robinson
Julie Shier

Contra Bassoon

William Cannaway

Horn

Gary Pattison
Michele Gagnon
Diane Doig
Linda Bronicheski
Bardhyl Gjevori
Julian Alexandrov

Trumpet

Stuart Laughton
Anita McAlister
Raymond Tizzard

Trombone

Robert Ferguson
David Archer

Bass Trombone

Herbert Poole

Tuba

Scott Irvine

Piano

Stephen Clarke
(also Toy Piano)
David Swan
(also Celeste)

Harp

Erica Goodman
Sanya Eng

Bandoneon

Douglas Schmidt

Percussion

Trevor Tureski
Mark Duggan
Graham Hargrove
Blair Mackay
Richard Moore

Violin 1

Fujiko Imajishi
– Concertmaster
Corey Gemmell
Sandra Baron
Sonia Vizante-Bucsa
Jayne Maddison
Dominique Laplante

Violin 2

Parmela Attariwala
Hiroko Kagawa
Ronald Mah
Michael Proule
Louise Pauls
Nicole Zarry

Viola

Douglas Perry
Rhyll Peel
Katherine Rapoport
Nicholaos Papadakis

Cello

Paul Widner
Elaine Thompson

Bass

Tom Hazlitt
Hans Preuss

SELECTED BIOGRAPHIES

ALEX PAUK

MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at
www.espritorchestra.com.

THE NATHANIEL DETT CHORALE

Artistic Director/ Conductor

Brainerd Blyden-Taylor

Soprano

Alexandra Asher

Lesley Bouza

Trisha Gunpath

Kate McGee

Lisett Padron (Apprentice)

Alto

Claire Doyle (Apprentice)

Alexandra 'Ali' Garrison

Katy Harmer

Joy Lee

Renaé Reid

Karen Scovell

Tenor

Christopher Jääskeläinen

Lucas Marchand

Floyd Ricketts

Akufuna Sifuba

Geddes Stewart

Bass

Dallas Bergen

Andrew Gunpath

Darryl Huggins

Graham Robinson

David Yung

The Nathaniel Dett Chorale is Canada's first professional choir dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. These 21 classically-trained, outstanding musicians have shared the stage with internationally recognized artists such as Juno Award-winning jazz pianist Joe Sealy; opera star Kathleen Battle and the Toronto Symphony Orchestra; Canadian divas of gospel, soul and jazz Jackie Richardson and Molly Johnson and others. The Chorale has also performed at events honouring world leaders Nelson Mandela and Archbishop Desmond Tutu, and luminaries such as Muhammad Ali, Jessye Norman, Oscar Peterson and Dance Theatre of Harlem founder Arthur Mitchell.

Founder Brainerd Blyden-Taylor named the Chorale after internationally renowned African-Canadian composer R. Nathaniel Dett (1882-1943), who performed at prestigious concert halls such as Carnegie Hall and Boston Symphony Hall. Dett was dedicated to the cause of Black music, winning the Bowdoin and Frances Boott prizes in 1920 from Harvard University. Blyden-Taylor established the Chorale to draw attention not only to Dett's legacy, but also to the wealth of Afrocentric choral music, and to be a professional choral group where persons of African heritage could see themselves represented in the majority. Since its inception in 1998, The Nathaniel Dett Chorale has honoured the memory of its namesake, performing a jubilant and uplifting repertoire extensively throughout Ontario, Canada and the US, delighting audiences in critically acclaimed extended tours to the Maritimes, Western Canada, Quebec and Northern Ontario and Manitoba. The Chorale has garnered international attention, accepting invitations to perform at Polyfolia 2004 (France), the 7th World Symposium on Choral Music (Japan) and the U.S. Library of Congress Concert Series (2007).

In November 2002, The Nathaniel Dett Chorale proudly released its first CD, *Listen to the Lambs*, an historic first commercial recording of the choral works of R. Nathaniel Dett. February 2003 saw the release of the Gemini Award-winning *Carry Me Home: The Story & Music of The Nathaniel Dett Chorale*, a documentary celebrating this unique ensemble and their place in Canada's music spectrum which, along with a concert film based on the Chorale's *An Indigo Christmas* concert, were released on DVD in 2004. A live CD of *An Indigo Christmas* was previously released in 2003.

BRAINERD BLYDEN-TAYLOR **FOUNDER & ARTISTIC DIRECTOR**

"Fill the cup that clears today of past regrets and future fears."

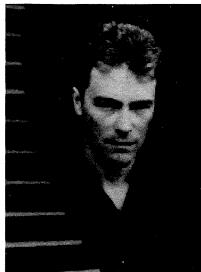
- Omar Khayyam

Brainerd Blyden-Taylor is the Founder, Artistic Director and conductor of The Nathaniel Dett Chorale, Canada's first professional chamber choir dedicated to the creation and performance of Afrocentric music of all styles. Born in Trinidad & Tobago, Mr. Blyden-Taylor immigrated to Canada in 1973. He founded The Chorale in 1998, in response to a musical void in Canada; there had never before been a professional ensemble dedicated to the dissemination of Afrocentric choral music. The response that The Chorale has received in Canada and the United States since its inception has certainly given credence to Mr. Blyden-Taylor's vision.

Mr. Blyden-Taylor has conducted several university, youth and concert choirs, most recently completing a 25 year tenure with The Orpheus Choir of Toronto. In addition he works frequently as a guest conductor, having appeared with organizations such as the Toronto Symphony Orchestra, Symphony Nova Scotia, Hannaford Street Silver Band, Nova Scotia Youth Choir, Ontario Youth Choir, Central Manitoba Youth Choir and the New Brunswick Choral Federation Youth Sing. He has also worked as artistic director and advisor for the Algoma Festival Choir, the Nova Scotia Mass Choir and the Chatham-Kent Roots Festival.

Mr. Blyden-Taylor has served as a member of the teaching staff of the Faculty of Music, University of Toronto and the Faculty of Music, Queen's University. He is a Master Teacher with the Toronto Board of Education, coaching teachers and students in conducting and choral technique. Mr. Blyden-Taylor is also in constant demand as a Clinician, Adjudicator and Lecturer both nationally and internationally, working extensively across Canada and the United States of America, as well as in Cuba and France. He has also been invited to deliver workshops in Japan, Turkey and Israel. In addition, Mr. Blyden-Taylor is an active church musician, serving currently as Music Director of St. Timothy's Anglican Church, North Toronto.

RYAN SCOTT PERCUSSION



Ryan Scott is has performed and premiered new art music across Canada, and also in Africa, Europe and the UK, Indonesia, Japan and throughout the United States. He performs regularly with many art music ensembles including Continuum, Soundstreams Canada, New Music Concerts, The Bob Becker Ensemble, Tapestry New Opera Works, and The Evergreen Club Contemporary Gamelan and as a guest artist with NEXUS, and is a member of the Canadian Opera Company Orchestra and the Esprit Orchestra.

Ryan has worked with composers Thomas Adès, Pierre Boulez, George Crumb, Mauricio Kagel, Steve Reich, Murray Schafer and Gilles Tremblay. He recently premiered Erik Ross's *Concerto for Marimba* with the Esprit Orchestra, and has commissioned a work for percussion and electronics from Andrew Staniland and a new work from Erik Ross for multi-percussion and saxophone with Wallace Halladay. Ryan has also recorded for NAXOS, hatART, Artifact, CBC and CMC records.

A graduate of the University of Toronto Faculty of Music. Ryan performs on Marimba One marimbas and Zildjian Cymbals.

ERICA GOODMAN HARP



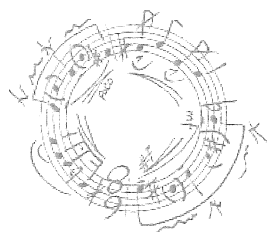
A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Inter-lochen, Michigan) and the Curtis Institute of Music (Philadelphia). She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe. Recent concerts include: The Tanglewood Music Festival, U.S.A;

Wigmore Hall, London; The Royal Palace, Stockholm; The Yatsugatake Music Festival, Japan; The Canadian Embassy, Washington, D.C.

Ms. Goodman can be heard on several recordings for the BIS, Marquis, Opening Day and CBC labels with such artists as Robert Aitken, Paul Brodie, James Campbell, the Amadeus Ensemble and in solo concert. In 1980, Erica Goodman won the Grand Prix du Disque Canada for her recording, "Flute and Harp" with Robert Aitken. In 1995, she won a Juno for her solo album, "Erica Goodman Plays Canadian Harp Music". Now Magazine selected her as Best Classical Musician in its 1996 "Best of Toronto" readers' poll. She continues to be an active member of the music scene in Toronto.

FUJIKO IMAJISHI CONCERTMASTER

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imajishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and the Esprit Orchestra. She has enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. NMC's compact disc "Lutoslawski conducts Lutoslawski" includes her performance of *Partita and Chain II* recorded during the composer's final conducting appearance in 1993. Imajishi is a founding member and first violinist of the Accordes string quartet, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label. In November 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In April 2003 she performed Ligeti's *Violin Concerto* with Esprit Orchestra. In 2004 she was featured in Arvo Pärt's *Tubula Rasa* with Esprit and performed Stravinsky's *Violin Concerto* for the National Ballet. In 2005-2006 Imajishi performed the Canadian premiere of 2 solo violin works by Elliott Carter with New Music Concerts. The Carter pieces have recently been recorded for a CD which was released to mark the composer's hundredth birthday in December 2008.



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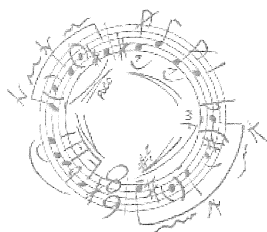
VANCOUVER CALGARY TORONTO MONTRÉAL SACKVILLE

DOUGLAS SCHMIDT COMPOSER



Douglas Schmidt (b. 1955) is a rare breed of composer/performer. He has received two CBC national radio prizes for composition, two Performing Rights Organization (now SOCAN) awards for composition and an international prize for composition from the National Association of Composers USA. During 2007-08 Douglas has been a resident composer with the Esprit Orchestra's *Creative Sparks* program in Toronto, and was also resident composer with the Victoria Symphony in 2002-05. During that time, he was also appointed as a lecturer at the University of Victoria.

Douglas has been commissioned by the Esprit Orchestra, the Vancouver Symphony, CBC Radio, the University of Montreal, the Continuum ensemble, Queen of Puddings and others. His music video *Dance to This* won an AMPIA Award and was selected unanimously by the world film festival association for a world tour in 2004. Schmidt's works have been performed by such symphony orchestras as the Buffalo Philharmonic, Montreal Symphony, former CBC Symphony, Hamilton Symphony, Esprit Orchestra and others. Schmidt plays and instrument called the bandoneon (invented in Germany in 1855) that is popular in tango music. He performs with guitarist Kay Sleking from Amsterdam, his ensemble in Vancouver Tango Paradiso, and Quartango from Montreal. Douglas currently lives in Aachen Germany with his wife Emelie, 3 parrots Sophie, Arriba and Simbo, 2 dogs Puccini and Yeti and Andalucian horse Cadenza.



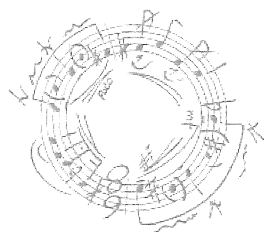
***DISCOURAGED PASSION* (2009)**
DOUGLAS SCHMIDT

I discovered the lyrics for *Discouraged Passion* while researching Brazilian music styles. The composer of the lyrics is Anonymous and lived during the 19th Century. The little known style of music originally intended for these lyrics is called Maxixi or Brazilian tango which predates the more popular Argentinean tango. Many appropriated Maxixi melodies can be found in Darius Míaud's composition *Le Boeuf sur le Toit*.

For this piece I chose not to directly incorporate Maxixi rhythms or melodies but to allow the natural rhythms of the Portuguese text to influence the rhythmic structures. The text is essentially a letter from the author to his girlfriend describing why he is splitting up with her. He compares her father to a horrible beast who makes him want to run away- it's like being beaten up by a street gang.

He cannot come to her house to visit. Her mother is not a woman but a viper from hell. Being around them is like falling into a swamp.

DS



DISCOURAGED PASSION (LYRICS)

Meu amor se tu queres saber
Qual a razão deste meu padecer
Por que motivo me ausento de ti
Vem me escutar aqui
Não é medo meu bem, qual o que!
Eu te digo qual é a razão
Eu gosto muito de você
Mas dou o fora nesta ocasião.

Tens um pai que é de tremer
E é quem me faz sofrer
Perder o tempo até
Bem sabes como ele é...
Se descobre que eu vou lá
Tenho mesmo que fugir
Pois não dou pra fubá
Na porta não posso ir.

Esse seu pai é uma fera
Se você ainda espera
Que eu caia nesse arrastão
Mas eu não vou nisso não
Nestas contas, eu vou por mim
Pois não tem graça, meu bem
Eu perder o meu latim
Nestas contas, vou por mim.

Tua mãe, ai Jesus, não tem mais!
Porque eu hei de dizer de teus pais
Tem por mãe uma víbora feroz
Que do inferno caiu entre nós!
É maldosa, cruel, é um azar
Pois não me dá uma folga sequer
Que [viro], que paixão, que contrariedade!
Isto não é mulher!

Tens um pai que é de tremer...

Teus maninhos me pedem tostões
Sujam-me a roupa, me arrancam os botões
Tu achas isso muito natural
Eu sei que não é por mal!
Mas não posso, a despesa é demais
Cair no Mangue é melhor, minha flor
Crio alma nova, me vou para embora
Saúde e fica, [Deusinho] meu amor

Tens um pai que é de tremer...

My love, if you want to know
The reason for my suffering
Why you will miss me
I come here to listen
And I am not afraid of what may happen!
I am telling you why
I love you
But I am leaving this time.

You have a father who
Makes me tremble and suffer
I lose time with you
As you well know...
If he discovers me with you
I have to run away
I cannot enter
The door of your house.

You are still waiting
Because your father is a beast
It is like being attacked by a street gang
On these accounts,
I'm leaving for myself
My goodness does not have favour
On these accounts,
I am leaving for myself.

Your mother, oh Jesus, she is no better!
Because I will say this about your parents
That your mother is a fierce viper
That fell from hell!
It is malady, cruel and bad luck
Because she doesn't give me one break
What passion, what contrariety!
She is not a woman!

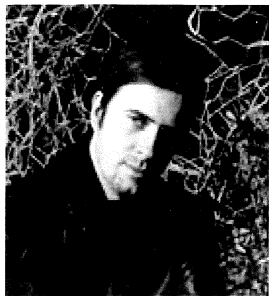
You have a father who...

Your brothers ask me for coins
They dirty my clothes, pull off my buttons
You think it's so normal
I know those actions don't have bad intentions
But I cannot handle it
It is better to fall into the swamp, my flower
I will get a new soul, I am going to leave now
And you stay, my love

You have a father who...

CHRIS PAUL HARMAN

COMPOSER



Chris Paul Harman was born in 1970 in Toronto where he studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by many ensembles and orchestras in Canada and abroad, including the Asko Ensemble, the CBC Radio Orchestra, the Esprit Orchestra, the Montreal Symphony Orchestra, the New Music Concerts Ensemble, the Toronto Symphony Orchestra and others.

Mr. Harman has been commissioned by guitarists William Beauvais and Sylvie Proulx, violinist Jacques Israelievitch, oboist Lawrence Cherney, Continuum, the Esprit Orchestra, the National Arts Centre Orchestra, the Nieuw Ensemble (Amsterdam,) and the Canadian Broadcasting Corporation, among others.

In 1986, Chris Paul Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the grand prize winner at the same competition in 1990. *Iri-desceance*, the work which earned him the grand prize, was subsequently awarded first prize in the under-30 category at the 1990 International Rostrum of Composers in Paris. At the 1994 International Rostrum of Composers, Harman's *Concerto for Oboe and Strings* was chosen as a recommended work in the general category for composers of all ages. Both works have been broadcast in some 25 countries.

In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week. That same year, his work *Amerika* was awarded the Jules Leger Prize for new chamber music in Canada, and shortlisted for the Prix de Composition de la Fondation Prince Pierre de Monaco. In 2007, Mr. Harman received the Jules Leger prize a second time for his work *Postludio a rovescio*.

Since June 2005, Mr. Harman has served as Assistant Professor of composition at the Schulich School of Music of McGill University in Montreal.

Current projects include a new work for the Montreal Symphony Orchestra with Kent Nagano, for premiere in February 2010.

GOTT LEBET NOCH

Concerto for harp and orchestra (2008)

CHRIS PAUL HARMAN

Gott Lebet Noch was commissioned in 2008 by the Esprit Orchestra. The work is dedicated to harpist Erica Goodman, composer/conductor Alex Pauk, and the Esprit Orchestra. *Gott Lebet Noch* is based on a chorale of the same name by JS Bach. This particular chorale is distinctive, owing to its bass line which moves frequently by large skips throughout its entire tessitura, often resulting in unavoidable irregularities of voice-leading in the remaining parts.

Throughout the work, various treatments of Bach's chorale - reharmonization, fragmentation, chromatic melodic alteration, retrogrades of individual phrases, layering of canons, registral displacement, and extreme changes in tempi - provide a multiplicity of recontextualizations of the original material, while simultaneously preserving the aura of Bach's music.

The harp plays during much of the piece with a rarefied orchestral accompaniment, ensuring a clear dynamic balance, without exceptional effort on the part of the soloist. The natural characteristics of the harp's sound in its various registers presage the nature of the orchestral gestures, which are often simultaneous variations of the soloist's material. The absence of extended techniques in the solo harp's material further emphasizes the natural timbral qualities of the instrument as a metaphor for the overall sound.

The orchestral ensemble of 25 musicians comprises the following: 3 flutes (1st doubling piccolo, 3rd doubling alto flute), 3 clarinets (2nd doubling bass clarinet, 3rd doubling contrabass clarinet), 3 percussionists (playing glockenspiel, marimba, vibraphone, almglocken, and tubular bells), 2 keyboardists (playing piano, celesta, prepared piano, and toy piano), and 14 solo strings.

Though each of the instruments in the ensemble is sparingly used, the keyboard and percussion instruments frequently serve as a concertino group, in various configurations, along with the solo harp.

The structure of the work's present version consists of three blocks, whose equal approximate lengths, each five minutes, yield an overall duration of 15 minutes. A subsequent version of the work is planned to include several additional episodes in the middle block, bringing the work's projected final duration to 18 minutes.

CPH

April 2009

Montreal

MAKI ISHII

COMPOSER



Maki Ishii (1936 – 2003) was born in Tokyo, and studied composition and conducting there from 1952 to 1958. He continued his studies at the Hochschule für Musik Berlin (West), as student of Josef Rufer and Boris Blacher and for the rest of his life was active in Germany and Japan as a composer and conductor.

His creative endeavour has been rooted in the attempt to stride two musical worlds by employing

both European compositional method and elements from the sound world of Japanese and Chinese traditional music in his works. In an extensive body of works including "Sō-Gu I" for shakuhachi and piano (1970), "Sō-Gu II" for gagaku and orchestra (1972), and "Mono-Prism" for Japanese drums and orchestra (1976), he has succeeded in creating his own unique sound world in which Western and Japanese instruments are used in the same temporal and spatial setting. He has also composed for Erhu (a Chinese string instrument), and has based compositions on Chinese poetry by Luo Guan Zhong, Cao Cao and others.

Ishii was Artistic Director of the Chinese-Japanese Contemporary Music festival in Beijing 1997. He has conducted many of the world's leading orchestras, including the Berlin Radio Symphony Orchestra, the Orchestre de la Suisse Romande, the New Japan Philharmonic Orchestra and Radio Symphony Orchestra Beijing. Particularly successful has been his two-act ballet "Kaguyahime" (choreographed by Jiri Kylian for the Nederlands Dans Theater), which he conducted on more than 80 occasions between 1988 and 1995 in The Hague, Amsterdam, Rotterdam, Essen, Paris, and throughout Japan.

In 1999, Ishii was awarded with the Medal of Honor with Purple Ribbon by the Emperor of Japan. Other awards include the Otaka prize (1977, Tokyo, NHK Symphony orchestra), the 4th Nakajima Music prize: Grand Prix (1986, Tokyo), the German Critics Prize (1988), and the 5th Kyoto Music Award: Grand prix (1990).

Maki Ishii died in Tokyo in 2003 after a short but severe illness.

SAIDÔKI (DEMON)

for solo percussion and orchestra (1992)

MAKI ISHII

Maki Ishii's concerto for percussion and orchestra strides two musical worlds in multi-layered time and sonic textures. Combining Western compositional methods with elements of Japanese traditional music, *Saidôki* features a rare and unusual instrument called the cidelo, played in a highly improvisational manner as specified in the score. The cidelos being played in the concert comprise one of only two sets available in the world. Created by Ishii's friend, Japanese metal sculptor Kazuo Harada (now retired), they are octagonal or rectangular-shaped metal boxes with ornate cuts made into their top surfaces. These cuts result in metal sections that create vivid sonic colours and a rich array of pitches when struck. These instruments were originally created especially for use in Ishii's *Saidôki* and its sister piece *Fû Shi*, given its North American premiere several years ago by Esprit in combination with members of the TSO.



ACKNOWLEDGEMENTS

Esprit gratefully acknowledges the following for their generous support of our 2008/09 Season:

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Alex Pauk, Music Director & Conductor

Administration

Elena Koneva, Operations Manager

Jerry Robinson, Orchestra Personnel Manager

Communications

Karen Lorenowicz (KL Strategic Communications), Media Relations

Leah Landriault, Marketing Consultant

Volunteers

Donna Midanik, Education Coordinator

Charlotte Mundy, Joannie Ing, Jade Pauk

St. LAWRENCE CENTRE FOR THE ARTS

General Manager
Director of Sales & Marketing
Production & Communications Manager
Production Coordinator

James Roe
Carol Henderson
Sean Tasson
Heather Lacey

Box Office Manager
Assistant Box Office Manager

Karen Kingsmill
Thomas Quinlan

Senior Event Manager
Event Manager
House Manager
House Manager

David Pearsons
James Ufton
Larry Westlake
Lynn Frenette

Head Technician

Jennifer Murphy

Stage employees of the St. Lawrence Centre are represented by Local 58 of the International Alliance of Theatrical Stage Employees.

Usher and concession staff employees of the St. Lawrence Centre are represented by Local 2652 of the Canadian Union of Public Employees.

Chair
Vice-Chair

R. Peter Gillin
Maureen Parkinson

Anne-Marie H. Applin
Diana Araj
Howard Bateman
Ulla Colgrass
Susan Crocker
Carrol Anne Curry
David Davies
V. Tony Hauser
Barbara J. Hejduk
David Kee
Edward P. Kerwin
Councillor Pam McConnell
John McKellar
Councillor Kyle Rae
Benjamin J. Trister

PLEASE CONSIDER MAKING A DONATION

Esprit is working hard in preparation for its annual spring fundraiser (May 13.09). The money that we raise during this event and spring fundraising drive will provide essential revenue for the Orchestra. Many of you responded generously to our November letter request for support and e-mails throughout the season. **If you have not been able to give yet this season, please consider doing so now, even a small amount will make a difference.**

As a non-profit organization, Esprit relies greatly on individuals who share a love of art and who appreciate the achievements of Canada's only full-sized orchestra devoted exclusively to performing, promoting and commissioning contemporary music. **Your financial support is ever more important and valued during the times of economic downfall. It will have a double impact on the financial health of this organization ensuring that Esprit achieves its annual fundraising goals and receives a working capital grant next year.** Your contribution will warrant that Esprit Orchestra remains at the forefront of contemporary orchestral music.

HOW TO MAKE A DONATION

To make a donation to Esprit Orchestra or for more information:

- Visit our website at www.espritorchestra.com
- Donate online through fast, safe and secure CanadaHelps website
- Call 416-815-7887 or e-mail us at info@espritorchestra.com
- Mail your donation by cheque to

Esprit Orchestra

174 Spadina Avenue, Suite 511, Toronto, Ontario M5T 2C2

Esprit is a registered charitable organization

Charitable Registration Number: 12258 4782 RR0001

COME VOLUNTEER WITH ESPRIT!

Esprit Orchestra is Canada's only full-sized orchestra devoted solely to performing, promoting and commissioning contemporary classical music. With innovative programming, Esprit aims to stimulate, enlighten and engage music lovers of all ages with a rare opportunity to explore the best contemporary orchestral music and the newest Canadian talent.

WHY VOLUNTEER WITH ESPRIT ORCHESTRA?

- A chance to hear the best in contemporary orchestral music
- Receive ticket vouchers to use for any concert in the current season
- Learn about operating an orchestra, producing performances, being a musician or a composer
- Make contribution to the world of contemporary music and the community
- Credit toward volunteer hours and letters of reference
- Be valued and recognized
- Have fun!

Volunteer Opportunities Presently Available:

Administrative Crew

A variety of office duties available one day a week (Mon-Fri only, choose your hours). Being an administrative crew member gives a chance to socialize with administrative work. Learn more about marketing, communications, outreach and education programming, fundraising, databases, day-to-day management and much more.

Concert Nights

Volunteer on concert nights (7-10 pm) – set up customer service table, process ticket and CD purchases, and help with other tasks as required. Check our website for next season's concert dates.

Fundraising Event

Help with event planning and organization. This year's fundraiser is on May 13.09 at the Reservoir Lounge. Volunteer responsibilities include taking tickets and checking guests off the list, mending silent auction table and helping with auction item sales at the end of the night. The event starts at 6 pm.

HOW TO BECOME A VOLUNTEER?

Contact Elena Koneva at 416.815.7887 or e-mail at info@espritorchestra.com

UPCOMING EVENTS

Join the Esprit Orchestra for its Annual Fundraiser on

Wednesday, May 13th, 2009

6 pm @ The Reservoir Lounge, 52 Wellington Street East

Swing Music, Mini-Silent Auction, Appetizers, Cash Bar

Tickets: regular - \$75, patron - \$125

A tax receipt for the maximum allowable amount will be issued.

Proceeds from the evening will benefit Esprit Orchestra.

CALL 416-815-7887 TO RESERVE YOUR TICKETS

Stay tuned. Visit our website at www.espritorchestra.com.

Join esprit on Facebook for updates and discussions.

Thank you for joining us this season.

We hope you've enjoyed yourselves and look forward to seeing
you again next season!

Please join us in our celebration of another successful year.
Refreshments will be served in the lobby
during intermission.

www.espritorchestra.com

ESPRIT ORCHESTRA GRATEFULLY ACKNOWLEDGES THE FOLLOWING FOR THEIR SUPPORT OF THE 2008-2009 SEASON



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